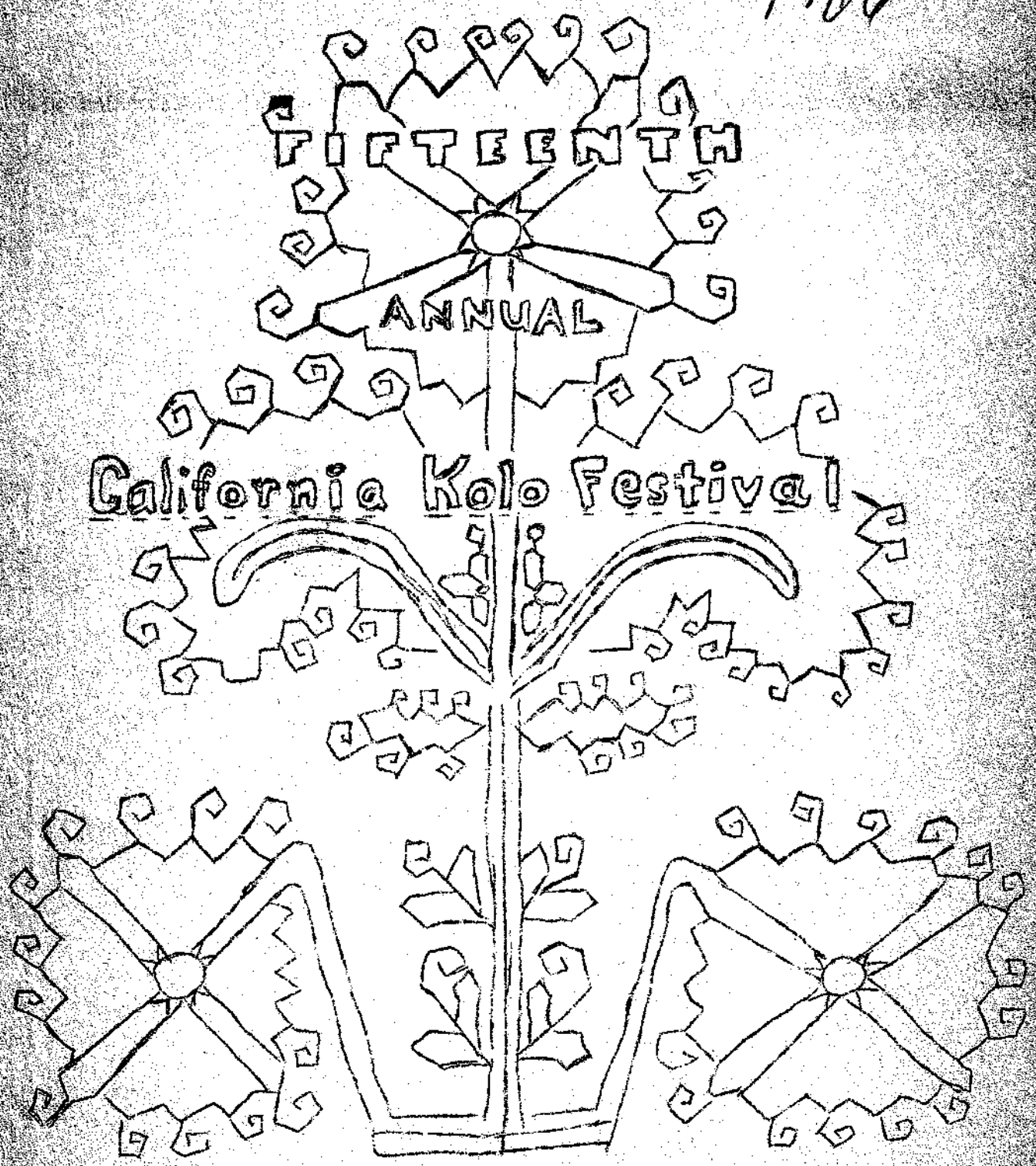


1966



S Y X X A B U

LIST OF DANCES PRESENTED AT THE 1966 CALIFORNIA KOLO FESTIVAL

<u>DANCE</u>	<u>NATIONALITY</u>	<u>RECORD NO.</u>	<u>TYPE</u>	<u>PRICE</u>
ČAČAK	SERBIAN	RTB 1101	10"LP	\$3.98
ČETVORKA	MACEDONIAN	F-1555	45	1.50
ČIRO	CROATIAN	F-1499	45	1.50
IGRA IZ VRANJA	SERBIAN	RTB 1180	10"LP	3.98
IGRAJ MOME	MACEDONIAN	F-1551	45	1.50
LJILJANO MOME UBAVO	MACEDONIAN	F-1556	45	1.50
ORIJENT	SERBIAN	RTB 14347	45	1.95
POKUPSKI DRMEŠ	CROATIAN	J-LPM-4	10"LP	3.98
POSAVSKI DRMEŠ- OJ MLADOSTI	CROATIAN	J-LPM-4 F-1491	10"LP 45	3.98 1.50
ROUMANIAN MEDLEY	ROUMANIAN	ARTIA 106	12"LP	4.98
SYRTAKI	GREEK	ZORBA SOUNDTRACK ZORBA'S DANCE SYRTAKI ("LA LA")	45 45	4.98 1.75 1.75
THEN IRTHE MAIS	GREEK	FEZ 708	45	1.95
TINO MORI	MACEDONIAN	F-1557	45	1.50
TOSKA	MACEDONIAN	F LP-25	12"LP	4.98
U KRUŠEVO OGIN GORI	MACEDONIAN	F LP-24	12"LP	4.98
ZAGORISIOS	GREEK	FA 108	10"LP	3.98

ATANAS KOLAROVSKI: ČETVORKA, ČIRO, IGRAJ MOME, POSTUPANO ORO, LJILJANO MOME UBAVO, TINO MORI, TOSKA, U KRUŠEVO OGIN GORI.

ZORAN VASILJEVICH: ČAČAK, IGRA IZ VRANJA, ORIJENT, POKUPSKI DRMEŠ, POSAVSKI DRMEŠ-OJ MLADOSTI

GORDON ENGLER: ROUMANIAN MEDLEY

JOHN PAPPAS: SYRTAKI, ZAGORISIOS

JOHN FILCICH: THEN IRTHE MAIS

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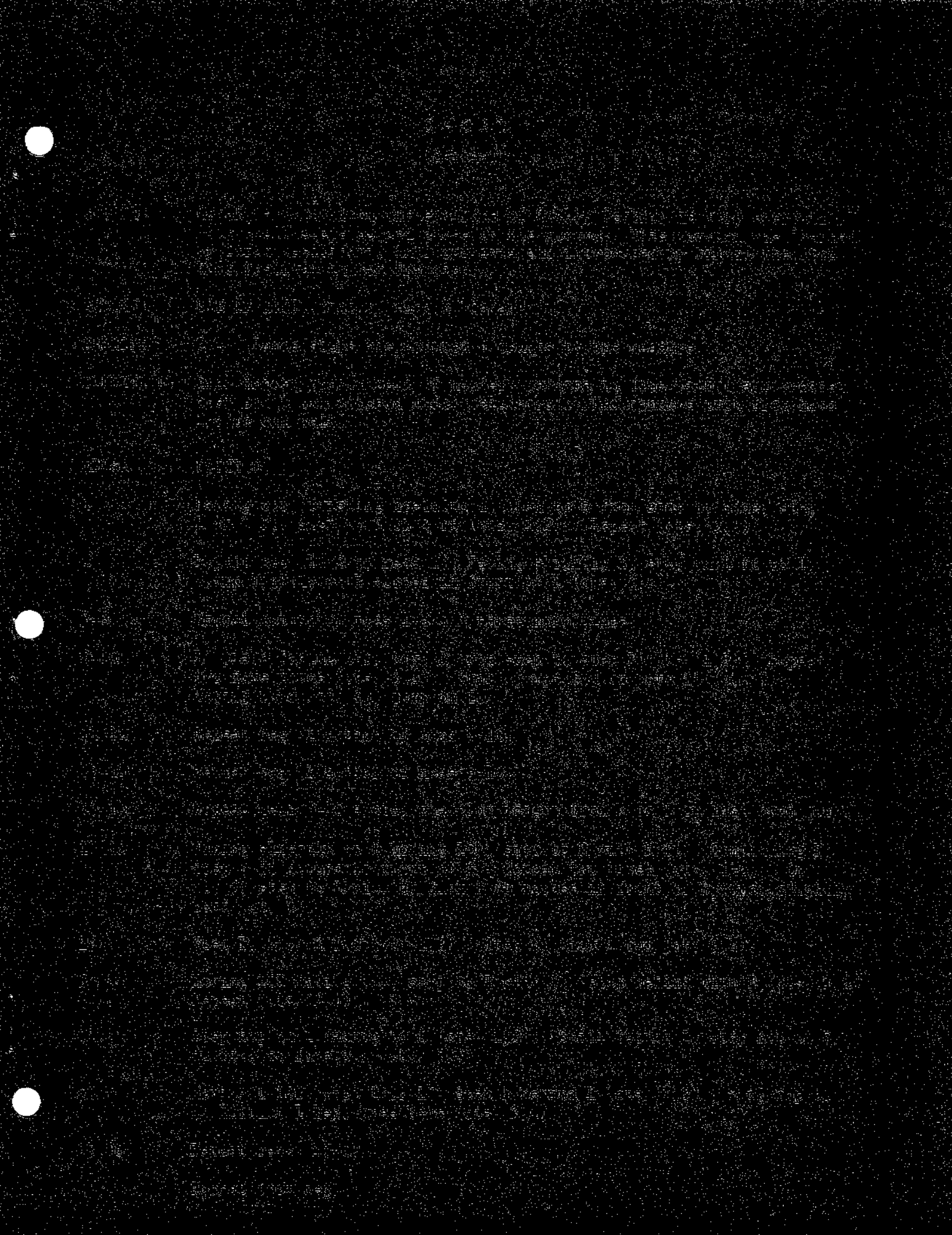
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G L O S S A R Y

- CLOSE:** Bring one foot beside the other.
- FLEX KNEE** (♩): Bend knee slightly (count 1) then straighten it (count and).
- HOP:** Spring off the floor on one foot and land on the same foot, no transfer of weight.
- HOP-STEP** (Right) (♩♩): With weight on right foot, hop on right foot (count 1), step on left foot (count 2). Repeat, reversing footwork, for Hop-Step (Left).
- HOP-STEP-STEP** (Right) (♩♩♩): With weight on right foot, hop on right foot (count 1), step on left foot (count and), step on right foot (count 2). Repeat, reversing footwork, for Hop-Step-Step (Left).
- JUMP:** Spring off the floor and land on both feet.
- LEAP OR RUNNING STEP:** Spring off the floor on one foot and land on the other, both feet off the floor at height of action (which distinguishes a leap from a simple walking step). There is a slight knee bend at beginning and end of action. A series of leaps (running steps) is a run.
- LIFT:** Hop, but not quite because ball of foot does not quite leave the floor.
- LIFT-STEP:** Same as Hop-Step except Lift instead of Hop (count 1).
- LIFT-STEP-STEP:** Same as Hop-Step-Step except Lift instead of Hop (count 1).
- ROCK:** Step, but with implication of reversing direction and returning to place on the next step (or rock).
- RUNNING STEP:** (see Leap).
- RUNNING TWO-STEP:** (see Two-Step)
- SKIP or SKIPPING STEP** (Right) (♩♩): A hop-step in an uneven rhythm. Hop on left foot (count "ah" before count 1), step on right foot (counts 1-and). Repeat, reversing footwork, for Skip or Skipping Step (Left).
- SQUAT:** Bend knees deeply so as almost to sit on heels.
- SQUAT-KICK** (Right) (♩♩): Jump and squat down on both feet, bending knees deeply (count 1), rise and hop on right foot, kicking left foot forward (count 2). Repeat, reversing footwork, for Squat-Kick (Left).
- STAMP:** Step with emphasis, heavily.
- STEP:** A transfer of weight from one foot to the other.
- STEP-CLOSE** (Right) (♩♩): Step on right foot (count 1), close and step on left foot beside right (count 2). Repeat, reversing footwork, for Step-Close (Left).
- STEP-HOP** (Right) (♩♩): Step on right foot (count 1), hop on right foot (count 2). Repeat, reversing footwork, for Step-Hop (Left).
- STEP-SWING** (Right) WITH A HOP (♩♩): Step on right foot (count 1) hop on right foot and swing left foot across in front of right leg, left knee bent slightly (count 2).
- STEP-TOUCH** (right) (♩♩): Step on right foot (count 1), close and touch left foot beside right without taking weight (count 2). Repeat, reversing footwork, for Step-Touch (Left).
- SWING:** Move in the air without touching floor.
- TOUCH:** Place foot without taking weight.
- TWO-STEP** (Right) (♩♩): Step on right foot (count 1), close and step on left foot beside right (count and), step on right foot (count 2). Repeat, reversing footwork, for Two-Step (Left).
- Running Two-Step:** Same except a slight leap on count 1, or on all counts.



✓
CETVORKA - Macedonia (Eastern)
(Line dance, no ptrs)

TRANSLT: In Fours.
RECORD: Folkraft 1555x45 --- calgija. 2/4 meter
STARTING POSITION: "V" pos. R ft free.

MEAS.	PATTERN	<u>VARIATION I</u>
8 meas	Introduction	
1-2	Facing R LOD, moving LOD, dance two Lift-Step-Steps.	
3	Three small running steps, R,L,R (cts 1, 8, 2).	
4	Three small running steps, L,R,L (cts 1, 8, 2).	
5-8	Repeat meas 1-4.	
9-16	Turn to face LOD, move in LOD, repeat meas 1-8.	
17-24	Repeat action of meas 1-8.	

		<u>VARIATION II</u>
1	Facing slightly R of ctr, wt on L and knees bent, place R heel in LOD (ct 1), lower ball of R ft and take wt (ct 2) L ft starts through).	
2	Three quick running steps in LOD, L,R,L (cts 1,8,2).	
3-4	Repeat action of meas 1-2.	
5	Turning to face ctr, hop on L, raise hands and bring R knee high, as R begins movement across L (ct 1). Step R across in front of L (strong step) (ct 2).	
6	Step diag bkwd to L with L ft (ct 1), lowering hands. Step slightly diag bkwd to R with R (ct 2).	
7	Touch L heel slightly fwd, raise hands (ct 1). Hold (ct 2).	
8	Three quick, light steps in place, raising knees slightly, L,R,L (cts 1,8,2).	
9-32	Repeat action of Variation II, meas 1-8, three more times.	

		<u>VARIATION III</u>
1-2	Repeat action of meas 1-2, Variation II.	
3	High leap in LOD onto R (ct 1). Long step diag L into ctr with L ft (ct 2).	
4	Step R across in front of L (ct 1). Step diag bkwd on L (ct 2).	
5	Leap on R next to L, lift L knee, L ft across shin of R leg, ft relaxed, raise hands (ct 1). Hold (ct 2).	
6	Step in place, L,R,L, lower hands (cts 1,8,2).	
7-8	Repeat action of meas 5-6	
9-32	Repeat action of Variation III, meas 1-8, three more times.	

		<u>VARIATION IV</u>
1-2	Repeat action of meas 1-2, Variation II.	
3-4	Repeat action of meas 5-6, Variation II.	
5	Three quick, small steps moving R LOD, facing ctr, L, R in back, L (cts 1,8,2).	
6-7	Repeat action of meas 5-6, Variation II.	
8	Bring L back to R and lower heels three times, taking wt on L on third bounce, bringing R ft up beside L ready to repeat Variation IV.	
9-32	Repeat action of Variation IV, meas 1-8, three more times.	

OTHER VARIATIONS POSSIBLE

CIRO -- Croatia (Slavonia)
(Circolo dance for couples)

Formation: Closed circle of couples, woman on partner's right.
Starting Position: "V" position: hands joined and down. Right foot free.

<u>Measure</u>	<u>Routine B</u>
<u>Music 2/4</u>	<u>PART Ia (Music AA)</u>
1	Two running steps (right, left) forward.
2	One CROATIAN STEP (right) in place.
3-4	REPEAT measures 1-2 reversing direction and footwork.
5-8	REPEAT pattern of measures 1-4.
	<u>PART Ib (Music BB)</u>
9-12	Release and raise hands to about head height. Turn clockwise in place with four CROATIAN STEPS (right, left, right, left).
13-16	Turn counterclockwise in place with four CROATIAN STEPS (right, left, right, left).
	<u>PART IIa (Music AA)</u>
1	Rejoin hands in "V" position: hands joined and down. One STEP HOP-STEP (right) forward.
2	One CROATIAN STEP (right) in place.
3-4	REPEAT measures 1-2 reversing direction and footwork.
5-8	REPEAT pattern of measures 1-4.
	<u>PART IIb (Music BB)</u>
9-11	With partner in Turn Position: side-by-side with right hips adjacent, right arm in front of partner with hand holding partner's left waist, left hand raised free. Three STEP HOP-STEP (right) turning clockwise.
12	One CROATIAN STEP (right). Change to Reverse Turn Position (same as Turn Position, reversed).
13-16	REPEAT pattern of measures 9-12 reversing direction and footwork.
	<u>PART IIIa (Music AA)</u>
1	Rejoin hands in "V" position. One STEP-HOP-STEP (right) sideward right.
2	One CROATIAN STEP (right) in place.
3-4	REPEAT measures 1-2 reversing direction and footwork.
5-8	REPEAT pattern of measures 1-4.
	<u>PART IIIb (Music BB)</u>
9-16	As IIb above.

CROATIAN STEP (Right) (): Step on right foot, bending knee slightly (count 1), pause (count and), two quick steps (left, right) in place (counts 2-and). Repeat, reversing footwork, for Croatian Step (Left).

STEP HOP-STEP (Right) (): Step on right foot (count 1), pause (count and), hop on right foot (count 2), step on left foot (count and). Repeat, reversing footwork, for Step Hop-Step (Left).

IGRA IZ VRANJA
(Dance From Vranje)

SOURCE: Learned by Zoran Vasilijevic while a member of Branko Krsmanovich Ensemble in Beograd, and introduced at the 1966 Kolo Festival in San Francisco.

RECORD: RTB-LP 1180, Songs & Dances From Kostana, Side A, Band 1 "Tema"

RHYTHM: 7/8

FORMATION: Open circle, leader at R. Joined hands are held at shoulder height with elbows at same level and hands extending forward, arms curved. Leader carries handkerchief in R hand.

MEAS. PATTERN

1 Facing diagonally R, step R ft to side (ct. 1), touch L ft forward (ct. 2). Step on L ft fwd and to R of R ft (ct. 3).

2 Repeat meas. 1.

3 Repeat cts. 1 & 2 of meas. 1. Touch L ft fwd (ct. 3).

4 Facing ctr., step on L ft fwd (ct. 1). Step on R in place (ct. 2). Step on L ft beside R (ct. 3).

* * * * *

LJILJANO, MOME UBAVO - Macedonia (Lazaropole)

(Line dance, no ptrs)

TRANSLT: Ljiljano, Dear, Beautiful.

RECORD: Folkraft 155x45 -- zurla (2) & tapan.

RHYTHM: 11/16 () counted 1-and-ah, 2-and, 3-and; 4-and, 5-and; or "slow quick quick, quick quick". Ct. 4 (the third "quick") is slightly longer.

STARTING POSITION: "w" pos. R ft free.

MEAS. PATTERN VARIATION I

1 Facing slightly and moving R, lift on L ft, bending R knee to raise R ft across in front of L leg (ct 1),
Lift again on L ft (ct 2),
Step fwd on R ft (ct 3),
Close and step on L ft beside R (ct 4),
Step bkwd on R ft, bending knees (ct 5).

2 REPEAT pattern of meas 1, reversing direction and footwork.

VARIATION II

1-2 As I above.

3 As I above (cts 1-3),
Close and touch L ft beside R, bending knees (ct 4), pause (ct 5).

4 A quick LIFT-STEP (R) fwd (cts 1-and), pause (ct "ah"),
LIFT-STEP (L) fwd (cts 2-3),
As cts 4-5 of Var I, meas 1.

5 As I above meas 2.

IGRAJ MOME -- Macedonia (Skopje)

(Line dance, no partners)

Translation: Let's Dance, Little Girl.

Record: Folkraft 1551x45.

Rhythm: 9/8 (): counted 1-and, 2-and, 3-and, 4-and-ah;
or "quick quick quick slow".

Starting Position: "W" position. Left foot free.

Music 9/8

Measure

VARIATION I

- 1 Lift on right foot (count 1),
Step slightly sideward left on left foot (count 2),
Cross and rock on right foot in front of left (count 3),
Rock back on left foot in place (count 4).
- 2 */. REPEAT pattern of measure 1 reversing direction and
footwork.
- 3 */. REPEAT pattern of measure 1.
- 4 Turning to face slightly and moving right, lift on
left foot (count 1),
Two walking steps (right, left) forward (counts 2-3),
Leaning slightly forward, LIFT-STEP (left) forward
(counts 4-and).
- 5 Straightening body, three walking steps (left, right,
left) forward (counts 1-3),
Turning to face center, LIFT-STEP (left) sideward right
(counts 4-and).

VARIATION II

- 1 Hop on right foot (count 1),
Turning to face slightly left, HOP-STEP (left) forward
(counts 2-and),
Facing slightly and moving left, step forward on right
foot, bending knee slightly (count 3),
Still facing slightly left, HOP-STEP (right) backward,
turning to face center on the step (left) (counts 4-and).
- 2 */. REPEAT pattern of measure 1 reversing direction and
footwork.
- 3 */. REPEAT pattern of measure 1.
- 4 Turning to face slightly and moving right, REPEAT
pattern of measure 1 reversing footwork, as follows:
Hop on left foot (count 1),
HOP-STEP (left) forward on left foot (counts 2-and),
Step forward on left foot (count 3),
HOP-STEP (left) forward (counts 4-and).
- 5 Three walking steps (left, right, left) forward (counts
1-3), a large HOP-STEP (left) forward turning to face
center on the step (right) (counts 4-and).

Song words (to Music CC only)

Igraj, igraj mome	Dance, dance, little girl,
Krsna snaga tanec vodi.	Flowing, straight, leading the
Veseli sma site nie	dance.
Stom se igra, stom se pej.	We are happy, all of us,
	When we dance, when we sing.

O R I J E N T
(Serbia)

- SOURCE: Orient is a dance from Sumadija, popular in all Serbia. It is typically Serbian in style, with small footwork and body held erect and tall, with the characteristic temperament of Serbian dances. Introduced by Zoran Vasilijevic at the 1966 Kolo Festival in San Francisco.
- RECORD: RTB EP 14347 (45 rpm), Side A, Band 1 "Ciganski Orient"
- RHYTHM: 2/4 - Dance steps are counted four counts to the measure
- FORMATION: Open circle, leader at R, joined hands held down loosely.
- MEAS. PATTERN
- 1 Facing slightly R, step R, close L, bounce, bounce, lowering heels on cts. 3, 4.
- 2-32 Repeat 31 more times, making 32 in all.
- 33-48 Body turns freely L and R, moving with the step. Step R fwd (ct. 1). Step L behind R (ct. 2). Step R to side (ct. 3,4). Touch L ft across in front of R (ct. 5,6). Step L across in front of R (ct. 7,8). (Done 3 times in all)
- 49-50 Facing ctr, hop on L ft in place (ct. 1). Step on R in place (ct. 2). Step on L ft beside R (ct. 3-4). Step lift on R in place, L ft moves slightly fwd (ct. 5-6). Step lift on R (ct. 7-8), lift L ft across in front of R close to ground, knee bent.
- 51-52 Weight on R, lift, bring L ft around in back of R, step L (ct. 1,2). Step on R in place, lift L behind, knee bent (ct. 3,4). Touch L across in front of R (ct. 5,6). Step on L across in front of R (ct. 7,8), lifting L in back of R.
- 53-60 Repeat action of meas. 49-52 twice (done 3 times in all).
- 61-62 Facing slightly R, step R (ct. 1,2) in LOD. Step L LOD (ct. 3,4). Jump on both feet, R crossed in front of L (scissors pos.) (cts. 5,6). Fall on R ft; L ft, knee bent, behind R (cts. 7,8).
- 63-64 Moving bkwd, LOD, step L (ct. 1,2). Step R (ct. 3,4). Step on L, R ft small kick fwd and low to ground (cts. 5,6). In same pos., small kick two more times (ct. 7,8).
- 65-76 Repeat action of meas 61-64 three times (done 4 times in all).
- 77-92 Repeat meas 33-48.
- 93-186 Repeat from beg.
- 187-202 Repeat from beg. meas. 1-16, only, to end of music.

POKUPSKI DRMEŠ
(Croatian)

RECORD: Jugoton LPM-4 "Pokupsko Kolo"

This is a drmes from the Kupa River area in Croatia south of Zagreb. The title translates "Drmeš from the other side of the Kupa" as directions and area names are given with Zagreb, the capitol of Croatia, as the center. Learned by Zoran Vasiljevich in Yugoslavia, and presented at the 1966 California Kolo Festival in San Francisco.

FORMATION: May be done in a closed circle, no partners or leader; or with leader at left end leading the serpentine line. Hands are held rather low in a front-basket position, left hand over, right hand under.

MUSIC: 2/4

Part I (Music A)

MEAS

- 1 With both feet close together chug fwd diag R on balls of feet (ct 1,&) Bounce back into place on both feet lowering heels: lift and lower heels again (cts 2,&)
- 2 Repeat, jumping fwd diag L.
- 3-16 Repeat meas. 1-2 seven more times, making 8 in all.

Part II (Music B)

- 1 Facing Ctr, but moving L,
Lower R heel, bending R knee, at same time extending L ft to L (cts 1,&).
Lower both heels twice (equal weight on feet) (ct 2 &). This is similar to "Slavonsko Kolo" step.
 - 2 Lower L heel, bending L knee, and bringing R ft to L at same time (cts 1,&). Lower both heels twice (cts 2,&).
 - 3-7 Continue as above, alternating meas. 1 and 2, ending with weight on R ft.
 - 8 Leap lightly with L ft. to L. (ct 1, &); leap lightly with R ft to R (cts 2, &).
 - 9-16 Repeat action of meas. 1-7 but moving to R and alternating footwork and direction. (Meas. 16 is the same as meas. 2 as there is no change step).
- NOTE: On the 4th time the dance is played the orchestra adds 8 meas. to Music B, making it 24 meas. long instead of the usual 16. Zoran suggests we continue the same Part II step in the same direction, to the R.

**** *****

Here is a list of other dances wich fall into the same catagory as the above dance, that is, Croatian Drmeš. Incidentalyl, the name comes from the verb "drnati se" -- to shake oneself, which is self evident when the step is done.

ĆIRO
HAJD! NA LIJEVO
HOP ŠAJ DIRI
HRVATSKI DRMEŠ
KIŠA PADA
KOLO KALENDARA

Krići Krići Tiček
Mista Kolo
Drmeš iz Zdenčine,
and of course any title
that has the word "drmeš".

POSAVSKI DRMES - OJ MLADOSTI
(Croatian)

This Drmes is from the heart of Croatia and the "drmes country", the Posavina or "land across the Sava River". This is where the women wear those colorful, long skirts and aprons richly embroidered, usually to give a solid red appearance or floral designs using rich bright colors, and the single girls can be distinguished by their light brown hair in two long braids joined by a red ribbon. The Oj Mladosti in the title refers to the familiar melody which occurs in the music. Learned by Zoran Vasiljevich in Yugoslavia, and presented at the 1966 California Kolo Festival in San Francisco.

RECORDS: Jugoton LPM-4 Side A, band 4 "Posavski Drmes" or Folkraft 1491
FORMATION: Closed circle, front basket position, L hand over R.
MUSIC: 2/4

MEAS PART I
1-16 Sixteen buzz steps, circle moving to L, CW.
One buzz step: Facing slightly and moving L, step fwd on R ft bending knees slightly (ct 1),
Step fwd on ball of L ft, straightening knees (ct 2).

PART II
17 Twisting feet and lower body in a circular CCW motion, step on R ft, bending knee (ct 1, &). Hop on R ft (ct 2); step on L ft (ct &).
18-19 Repeat twice, making three times in all.
20. Take 4 small quick running steps to L starting with R ft (R,L,R,L) with upper body slightly leaning in line of direction.
21-32 Repeat action of meas. 17-20 three more times, making four in all.

Variation for Part I (Oj Mladosti Melody)
1-16 Using a grapevine step, cross R ft in front of L, step on L, cross R ft in back of L, step on L, and continue to end of Music A.

Optional transition step for Part II, meas. 20: take only two running steps.

**** *

"TURKISH COFFEE" is "the" coffee not only in Turkey, but all other Balkan countries, and those in the Middle East. It has recently gained increased popularity in post-war Yugoslavia to the extent that it is served on every Dalmatian island and on the tiny island of Lake Bled in the heart of Slovenia with its Alpine mountain setting. We are featuring Turkish Coffee at the Kolo Festival this year, and we suggest you sample it and learn to make it. Serving it to your guests can be an interesting and rewarding experience. Here is a recipe; like dances, many variations:

TURKISH COFFEE

4 heaping teaspoons pulverized coffee
4 heaping teaspoons sugar
4 demi tasse cups of water

In saucepan (or "djezva"*) mix all ingredients together and bring to boil over high flame. Stir and remove from heat immediately. Skim 1 teaspoon of foam into each cup, then pour in remaining coffee. Serve immediately. Yield is 4 demi tasse cups. (You may vary quantity of sugar, depending on taste).

* Djezva is the Serbo-Croatian spelling of the Turkish word for the unique, authentic pot used to make this coffee. The best seem to be the "brass" ones; they come in all sizes, and are numbered from 2 to 10, which correspond to the "yield". These pots (as well as demi tasse cups) are now available at FESTIVAL FOLKSHOP.

POSTUPANO -- Macedonia (Skopje)

(Line dance for men and women separately, no partners)

Translation: Gradual.

Rhythm: 6+7=13/16 (♩) (♩) counted 1-and, 2-and, 3-and, 4-and-ah, 5-and, 6-and, or "quick quick quick, slow quick quick".

Record: Folkraft LP-25, side B band 4 (2:13); zurla (2) & tupan.

Starting Position: Men in "T" position; women in separate lines, each with right arm hooked in neighbor's crooked left elbow. Right foot free.

Music 13/16

Measure VARIATION I -- Men's steps

- 1
- ♩ Lift on right foot (counts 1-2),
 - ♩ Step on left foot slightly sideward left (count 3),
 - ♩ Swing right foot forward (count 4),
 - ♩ Bend left knee slightly, also bend right knee to swing right foot across in front of left (counts 5-6).
- 2
- /. REPEAT pattern of measure 1 reversing direction and footwork.
- 3
- /. REPEAT pattern of measure 1.
- 4
- ♩ Turning to face slightly and moving right, lift on left foot, bending and raising right knee high (counts 1-2),
 - ♩ Step forward on right foot (count 3),
 - ♩ Lift on right foot, bending and raising left knee high (count 4),
 - ♩ Step forward on left foot (counts 5-6). Turn to face center to begin again.

VARIATION II -- Women's steps

- 1
- ♩ Lift on right foot (counts 1-2),
 - ♩ Step on left foot slightly sideward left (count 3),
 - ♩ Cross and rock on right foot directly in front of left (count 4),
 - ♩ Rock back on left foot in place (counts 5-6).
- 2
- /. REPEAT pattern of measure 1 reversing direction and footwork.
- 3
- /. REPEAT pattern of measure 1.
- 4
- /. As I above except without the knee raising.

VARIATION III -- Fast (Men)

- 1
- ♩ Lift on right foot, bending and raising left knee slightly (counts 1-2),
 - ♩ Step on left foot in place beside right (count 3),
 - ♩ Cross and rock on right foot directly in front of left (count 4),
 - ♩ Rock back on left foot in place (counts 5-6).
- 2
- /. REPEAT pattern of measure 1 reversing footwork.
- 3
- /. REPEAT pattern of measure 1.
- 4
- ♩ Turning to face slightly and moving right, hop on left foot (count 1),
 - ♩ LIFT-STEP (left) forward (counts 2-3),
 - ♩ A slight leap forward on left foot (count 4),
 - ♩ LIFT-STEP (left) forward (counts 5-6).
- 5
- ♩ A slight leap forward on left foot (count 1),
 - ♩ LIFT-STEP (left) forward (counts 2-3),
 - ♩ Turning to face center, cross and rock on left foot directly in front of right (count 4),
 - ♩ Rock back on right foot in place (counts 5-6).

ROUMANIAN MEDLEY

Music: Artia 106, Side 2, Band 1 "Love Song" or
"Cintec de Dragoste"

Formation: Closed circle, hands held at shoulder height.

Part I:

Slow Music

Four bars of introduction to set the rhythm; begin with the pan-pipes. The rhythm is a simple slow, quick, slow, quick to which we shall do a grapevine as follows: Step on left in front of right (slow); step right to right (quick); step on left in back of right (slow); step right to right (quick). Repeat this grapevine 10 more times, moving continuously to right. Moving toward center, step forward on left (slow); step forward on right (quick); step forward on left (slow); lilt on left, swinging right easily toward center (quick). Step forward on right (slow); step forward on left (quick); step forward on right (slow); lilt on right, swinging left easily toward center (quick). Sway to left (slow, quick), right (slow, quick), left (slow, quick). Step back on right (slow); step back on left (quick); step back on right (slow); lilt on right, swinging left easily toward center (quick). Repeat grapevine four and one-half times (ending with left foot crossed in front followed by step to right). Repeat "in-and-out step". Repeat grapevine four and one-half times (ending with left foot beside right to end this portion of the dance).

Part II: Three Horas

Medium Music

(a) Moving continuously to right, walk three steps diagonally toward center, three diagonally back to rim of circle, as follows: step forward on left (count 1); step forward on right (count 2); step forward on left (count 3); hold, tilting slightly forward on left foot (count 4). Moving toward rim of circle, begin on right foot and do step with opposite footwork.

(b) Step on right, throwing left leg across. Step on left, throwing right leg across. Step on right to right, step behind on left, step on right to right, throwing left leg across. Repeat all of above in opposite direction. Do one more time -- right and left.

(c) Facing clockwise, step back on right, back on left. Turn to face counterclockwise. Step forward on right, forward on left. DO NOT TURN. Step back on right, back on left. Turn to face clockwise. Step forward on right, forward on left. Repeat all of above one more time.

(CONTINUED NEXT PAGE)

ROUMANIAN MEDLEY
(continued)

Part III: Briul and Sarba

Fast Music

(a) Four quick step-hops to center to assume position of hands on nearest shoulders of neighbors.

(b) Step to right with right, step behind on left, step to right with right, hop on right. Repeat to left.

(c) Lengthen the above step to seven steps plus a hop to the right. Repeat to the left.

(d) Step on right. Bending sharply at waist, stamp left in front of right. Step on left. Bending sharply at waist, stamp right in front of left. Do a step-behind-step-hop to right. Now do all of step (d) in reverse.

(e) Repeat step (b) four times in each direction.

(f) (Sarba) Step on right, throw left across. Step on left, throw right across. Step right, step behind with left, step right, throw left across. Step on left, throw right across. Do this Sarba step six times. It will move continuously to the right.

(g) Step slightly to right on right. Stamp twice with heel of left foot -- no weight. Step slightly to left on left. Stamp twice with heel of right foot -- no weight. Step slightly to right on right. Stamp once with heel of left foot. Step slightly to left on left. Stamp once with heel of right foot. Step on right foot. Stamp twice with heel of left foot. (Note: the rhythm for this step will be quick, quick, slow; quick, quick, slow; quick, quick, quick, quick, quick, quick, slow). Now do the entire step in reverse.

(h) Repeat step (c).

(i) Repeat step (d).

(j) (Briul) Step on right in front of left. Step in place with left. Step on right beside left. Hop on right. Step on left in front of right. Step in place with right. Step on left beside right. Hop on left. Do step to right again, lengthening it to front, place, side, place, front, place, side, hop. Now do the entire foregoing in reverse.

(k) Repeat step (c).

(l) Do step (d) but continue stamping with bending to do six -- three each direction. Finish with three steps in place and a resounding "Hey!!"

SYRTAKI

SOURCE: This dance is danced mainly in the taverns with dances such as the zeimbekiko, the tsifte-telli, and the karsilamas. It is a combination of three main forms of the hasapiko. That is, the slow hasapiko, the medium tempo hasaposerviko, and the very fast tempo hasapiko.

The dance, with the name "Syrtaki", seems to be a new one in that it is just now gaining popularity with the Greeks in Greece and America. Actually, however, it is a common thing for the slow or heavy hasapiko to be followed by a fast hasaposerviko which often accelerates to a very fast tempo at the end. The "Syrtaki", then, is just a reiteration of a dance form which has become stylized.

The "Syrtaki" has become very popular since the advent of the film "Zorba the Greek" -- that is, in the last three years or so. This dance was learned by me while dancing the slow hasapiko and the fast hasaposerviko in the Greek cafes of San Francisco. As I said, it is a typical thing for the musicians to "wake things up" after a slow hasapiko with a fast hasapiko. I also observed this dance while working at the Greek cafes as a musician and while I was in Greece in the summer of 1966. The style, as done in America, was the same as the style in Greece.

MUSIC: 2/4 time in a slow tempo which gradually accelerates until, at the end of the dance, it is very fast.

FORMATION: A short line -- three to five men. Usually, the dance is done by men only, but women do dance it sometimes, both in America and Greece. The hands are on the shoulders -- the leader is at the right end.

CHARACTERISTICS: The dance is basically improvisational. That is, there are more or less "basic" steps, but there is no set pattern. The leader makes up his own pattern as he dances. Often he creates his own new steps. Some steps are common to all dancers, but often individuals have their own "special" steps and styles. The steps as described here, then, should not be followed as a pattern, but should be danced according to the mood of the leader. In order to create your own steps, however, you must be familiar with the musical and dancing idioms. That is, until one has "acquired a feel" for this type of dancing, it would be difficult to dance with the correct styling and feeling as well as to create within this idiom. In general, the steps are small and the feet are never very high off the ground.

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SYRTAKI (CONTINUED)

Counts I
1 Lunge FORWARD on LEFT foot
and Bring RIGHT foot around to the FRONT (keeping it close
 to the left leg)
2 Step RIGHT foot in FRONT of LEFT foot (not touching the
 ground)
and Bring RIGHT foot around to the BACK (keeping it close to
 left leg)
3 STEP on RIGHT foot (it should be behind the left foot)
and Bring LEFT foot around to the BACK & BEHIND THE RIGHT foot
4 STEP on LEFT foot (it should be behind the right foot)
and Bring the RIGHT foot SIDEWARDS to the RIGHT
5 STEP on RIGHT foot (Q)
and STEP on LEFT foot (moving diagonally left & forward) (Q)
6 STEP on RIGHT foot (moving diagonally left & back) (Q)
and Bring the LEFT foot BACK across in front of RIGHT foot
7 Weight remains on RIGHT FOOT (left foot resting on side
 of heel)
and Pause
8 Pause
and Pause

II
1 and)
2 and)
3 and) REPEAT #1
4 and)
5 and)
6 STEP on RIGHT foot (moving diagonally left and back)
and Bring LEFT foot around BEHIND the RIGHT foot
7 STEP on LEFT foot
and Bring RIGHT foot around BEHIND the LEFT foot
8 STEP on RIGHT foot
and Slightly LIFT LEFT foot from ground.

III
1 STEP on LEFT foot across to the RIGHT and in FRONT of
 right foot
and STEP on RIGHT foot SIDEWARDS to the RIGHT
2 STEP on LEFT foot ACROSS to the RIGHT and in FRONT of
 right foot
and Bring RIGHT foot all the way AROUND to the FRONT & across
3 STEP on RIGHT foot ACROSS to the LEFT and in FRONT of
 left foot
and STEP on LEFT foot SIDEWARDS to the LEFT
4 STEP on RIGHT foot ACROSS to the LEFT and in FRONT of
 left foot
and PAUSE slightly lifting LEFT foot (which is close behind
 right)
5 STEP on LEFT foot, slightly raising right foot
and Bring RIGHT foot AROUND and BEHIND left foot.
6 STEP on RIGHT foot
and Bring LEFT foot to RIGHT so that it is in front and across
 as in and of I and II
7 Pause. Weight remains on right foot (left foot resting
 on side of heel)
and Pause
8 Pause
and Pause

(CONTINUED ON NEXT PAGE)

(SYRTAKI (CONTINUED))

Counts IV
1 and)
2 and) REPEAT #III
3 and)
4 and)
5 and)
6 STEP on RIGHT foot
and Bring LEFT foot around BEHIND the RIGHT foot
7 STEP on LEFT foot
and Bring RIGHT foot around BEHIND the LEFT foot
8 STEP on RIGHT foot
and Slightly LIFT LEFT FOOT from ground

V and VI
1 Lunge FORWARD on LEFT foot
and STEP FORWARD on RIGHT foot (directly behind left foot)
2 STEP FORWARD on LEFT foot
and Pause
3 and)
4 and)
5 and)
6 and) REPEAT FROM #I OR #II
7 and)
8 and)

VII
1 Lunge FORWARD on LEFT foot
and STEP FORWARD on RIGHT foot (directly behind left foot)
2 STEP FORWARD on LEFT foot
and With weight on left foot, bring right foot to the left
 leg so that foot crosses at the ankle of left leg
3 Pause
and Pause
4 Pause
and Bring RIGHT foot BACK
5 STEP on RIGHT foot
and Bring LEFT foot around BEHIND RIGHT foot
6 STEP on LEFT foot
and Bring RIGHT foot SIDEWARDS right
7 STEP on RIGHT foot
and Bring LEFT foot to the RIGHT
8 Weight on RIGHT foot. Touch left foot next to right
and Pause

T R A N S I T I O N

As above
8 Weight on RIGHT foot, touch left foot next to right
and Bring LEFT foot sideways left
9 STEP on LEFT foot
and Bring the RIGHT foot to the left
10 Weight on LEFT foot, touch right foot next to left

(CONTINUED ON NEXT PAGE)

SYRTAKI (CONTINUED)

Counts

VIII

1 STEP SIDEWARDS to the RIGHT on RIGHT foot
and Bring LEFT foot BEHIND and to the right
2 STEP on LEFT foot (behind right foot)
and Bring RIGHT foot SIDEWARDS to the RIGHT
3 STEP on RIGHT foot
and Bring LEFT foot next to the right
4 Touch LEFT foot (weight remains on right)
and Bring LEFT foot SIDEWARDS left
5 STEP on LEFT foot
and Bring RIGHT foot next to the left
6 Touch RIGHT foot (weight remains on left)
and Pause

IX

1 STEP SIDEWARDS to the RIGHT on RIGHT foot
and Bring LEFT foot BEHIND and to the right
2 STEP on LEFT foot (behind right foot)
and Bring RIGHT foot SIDEWARDS to the right
3 STEP on RIGHT foot
and Pause
4 STEP FORWARD on LEFT foot
and STEP FORWARD on RIGHT foot (right foot next to left) { Q }
5 STEP FORWARD on LEFT foot { Q }
and Pause
6 Thrust RIGHT foot forward
and Pause

X

1 STEP SIDEWARDS to the RIGHT on RIGHT foot
and Bring LEFT foot ACROSS in FRONT and to right
2 STEP on LEFT foot (across in FRONT of right foot)
and Bring RIGHT foot SIDEWARDS to the RIGHT
3 STEP on RIGHT foot
and HOP on RIGHT foot
4 Bring LEFT FOOT across in FRONT of right in a KICK
and Bring LEFT foot SIDEWARDS to the left
5 STEP on LEFT foot
and HOP on LEFT foot
6 Bring RIGHT foot ACROSS in FRONT of left in a KICK
and Pause

At this point, the line breaks up into individuals dancing their own steps and variations. Often, the line will remain together dancing the fast hasapiko, but in general each person drops from the line and dances. Often the leader, or one of the others, will dance and the others will stand and watch and maybe clap to encourage him. It is up to the individuals how they will do this -- each way is perfectly correct.

SYRTAKI (CONTINUED)

SOLO VARIATIONS COMMON TO FAST PART OF "SYRTAKI"

Counts Pas de basque to the right
1 Leap SIDEWARD to the RIGHT on RIGHT foot
and STEP on LEFT foot ACROSS in FRONT of right
2 STEP on RIGHT foot in place
and Pause

Pas de basque to the left
1 Leap SIDEWARD to the LEFT on LEFT foot
and STEP on RIGHT foot ACROSS in FRONT of left
2 STEP on LEFT foot in place
and Pause

During these solo steps, the arms are held out at shoulder height.

Skip Step
and Weight on left foot, HOP on LEFT foot bringing right foot
around behind the left foot
1 STEP on RIGHT foot
and HOP on RIGHT foot bringing left foot around behind the
right foot
2 STEP on LEFT foot

Skip Step Forward
and Weight on left foot, HOP on LEFT foot moving forward
1 STEP FORWARD on RIGHT foot
and HOP on RIGHT foot
2 STEP FORWARD on LEFT foot
and HOP on LEFT foot
3 STEP FORWARD on RIGHT foot
and HOP on RIGHT foot
4 STEP FORWARD on LEFT foot
and HOP on LEFT, keeping right foot next to left

Skip Step Backward
and HOP on LEFT foot -- moving backward
1 STEP BACK on RIGHT foot
and HOP on RIGHT foot
2 STEP BACK on LEFT foot
and HOP on LEFT foot
3 Step BACK on RIGHT foot
and HOP on RIGHT foot
4 Step BACK on LEFT foot
and HOP on LEFT foot, keeping right foot next to left

Step Kick to Right or Left
and Weight on LEFT foot
1 STEP RIGHT
and HOP on RIGHT foot swing LEFT leg in front of right
2 STEP LEFT
and HOP on LEFT foot swing RIGHT leg in front of left

(CONTINUED ON NEXT PAGE)

TINO MORE -- Macedonia (Gevgelia)

(Line dance, no partners)

Translation: Tino is a girl's name.

Rhythm: 7/8 () counted 1-and-ah, 2-and-3-and, or "quick slow".

Record: Folkraft 1557x45

Starting Position: Hands joined about head height and slightly forward. Right foot free.

Music 7/8

Measure

- 1 Facing slightly and moving right, step forward on right foot (count 1),
Swing left leg, knee bent slightly, across in front of right (counts 2-3).
- 2 A quick STEP-CLOSE (left) forward (counts 1-and, or sometimes 1-"ah"),
Step forward on right foot (counts 2-3).
- 3 REPEAT pattern of measure 1.
- 4 REPEAT pattern of measure 1 reversing direction and footwork.
- 5 Turning to face center, step sideward right on right foot, bending forward slightly (count 1),
Cross and step on left foot in back of right (count 2-3).
- 6 Step sideward right on right foot (count 1),
Swing left leg, knee bent slightly, across in front of right (counts 2-3).
- 7 Cross and step on left foot in front of right (counts 1-and),
Step sideward right on right foot (count "ah"),
Cross and step on left foot in front of right (counts 2-3).
- 8 Cross and rock forward on right foot in front of left (count 1),
Rock back on left foot in place (counts 2-3).
- 9 Step back on right foot (count 1),
Swing left leg, knee bent slightly, across in front of right (counts 2-3).
- 10 STEP-CLOSE (left) forward (counts 1-ah),
Step forward on left foot (counts 2-3).
- 11-12 REPEAT pattern of measures 8-9.
- 13 Step sideward left and sway left, keeping right foot in place (count 1), pause (counts 2-3).
- 14 Sway right similarly, keeping left foot in place (count 1), pause (count 2-3).
- 15 Sway left similarly, keeping right foot in place (count 1), pause (counts 2-3).
- 16 Sway right similarly (count 1),
Sway left similarly (counts 2-3).

Song Words

Bog da bija, Tino mori	Durna Djevdjelija Tino
Tino mori tvotja stara majka	Tino mori za deljot turundzula
Tino mori tvojt stari tatko de	Tino mori
Tino mori tvojt stari tatko de	Tino mori za deljot turundzula de
Ste mi te armasaja Tino	Deljot bolen lezi Tino
Tino mori me nogu na daleku	Tino mori deljot ce da umri
Tino mori dur na Djevdjelija	Tino mori
Tino mori dur na Djevdjelija	Tino mori deljot ce da umri de

TOSKA -- Macedonia (Vardar Valley)

(Line dance for men, no partners)

Translation: A man's skirt.






Rhythm: 7/8 (J J J) counted 1-and, 2-and, 3, and-ah, or
"slow slow quick slow".

Record: Folkraft LP-25, side A band 2 (2:34); Zurla (2) & tupan.

Starting Position: "T" position. Left foot free.

Music 7/8

Measure

- | | | |
|---|--|---|
| 1 |  | Lift on right foot in place (count 1),
Step slightly sideward left on left foot (count 2),
Cross and step on right foot directly in front of
left (count 3),
Step back on left foot in place (counts and-ah). |
| 2 |  | REPEAT pattern of measure 1 reversing direction and
footwork. |
| 3 |  | REPEAT pattern of measure 1. |
| 4 |  | Lift on left foot (count 1),
Turning to face slightly and moving right, step forward
on right foot (count 2),
A slight leap forward on left foot (count 3),
Step forward on right foot (counts and-ah). |
| 5 |  | A high leap forward on left foot (count 1),
Step forward on right foot (count 2),
A slight leap forward on left foot (count 3),
Turning to face center, a slight leap on right foot
in place (counts and-ah). |

Note: When tempo speeds up at the end dancers release hands and perform individual solo leaps, squats, etc. Note also this dance is similar to Zensko Krsteno.

TOSKA - Song Words

U Krušev ^o ogin gori, U Krušev ^o Grčka mala, Meckin Kamen krv se lee Tam' se bijat tri vojvodi. S' Turska vojska tri iljadna, Prvi beše Pitu Guli, Vtoriot beše Karandžule, Tretiot beše Alebakot. Patronite im svršia, Malikeri gi skršija, Ušte eden im ostana, Za sami da se ubijat. Za sami da se ubijat Na tiran da se ne davat, Da gi nosat da gi besat, Niz Bitola da gi šetat. Niz Bitola da gi šetat, Na at-pazar da gi nosat, Da se berat anamite, Da se smeat čergarite.	In Krushevo a fire is burning, In Krushevo, Grchka mala, At the Bear's Rock blood is flowing, There three of our commanders are fighting. With the Turkish army of three thousand, The first was Pitu Guli, The second was Karandzhule, The third was Alebakot. They wore out of ammunition, They broke their guns, One was left, To kill themselves with. To kill themselves with, Not to give up to the tyrant, To be carried off to be hanged, To be marched through Bitola. To be marched through Bitola, To take them to the horse bazaar Where the Turkish wives would gather, Where the gypsies would laugh.
--	--

ZAGORÍSIOS

SOURCE: This is a dance from the Zagori area of Epirus in North-western Greece. The name means that this dance is from Zagóri. The "Zagorísios" is a "slow, heavy, and stately manly dance of Epirus". (Quote from Greek Dances by B. Papachristos, Athens, 1960.) It is mainly danced to a tune called "Konstantás". Rickey Holden, who includes this dance in the book written by Mary Vouras and himself, states that it is a line dance with no partners, implying that women, too, can dance it. This book (Greek Folk Dances by Mary Vouras and Rickey Holden, New Jersey, 1965) also includes a different melody for the dance. For the great majority of Greek dances, there are many tunes which can be used for each dance. Just so for "Zagorísios". However, it would seem, according to Papachristos, that "Konstantás" is the most popular melody.

I learned this dance from many sources. Sonny Newman taught a version of it; Katherine Tryfon does a version of the "Zagorísios" also. I saw it done in Greece by the men of Eleni Tsaouli's group of Hellenic Dances. I have also researched it in the books currently available.

BIBLIOGRAPHY: Elliniki Hori, B. Papachristos, Athens, 1960.
Greek Folk Dances, Mary Vouras and Rickey Holden
New Jersey, 1965

MUSIC: 5/4 time in a rather slow tempo.
"Konstantás" Songs and Dances of Epirus, T'Aidonia label
"Zagorísios" Folkcraft LP-6 (LP-1)

FORMATION: A line with hands joined, elbows bent -- hands should be at shoulder height. The leader is at the right end of the line.

CHARACTERISTICS: Like most dances of Epirus, the movements are generally slow and stately. The feeling is a manly, virile one, and the dance should reflect this in the style of the dancers. There is a tension in the movements -- this is not to say that they are stiff and jerky! The movements should be slow and fluid, but controlled at all times. Rather than moving immediately, there is always a slight delay to each movement. This expresses the heroic and stately qualities of the dancer. I feel that this is a dance more for men than for women, but since my sources are not entirely clear, I will say that women can dance this dance in a separate line and with appropriate feminine styling -- that is, subdued movements and less tension.

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ZAGORISIDS (CONTINUED)

- Counts MEASURE 1
- 1 Weight on right foot RAISE LEFT foot in FRONT very slightly
and and move left foot slightly to the LEFT (Swinging from knee)
- 2 Pause
- and Move LEFT foot across and in front of right foot
- 3 Step on LEFT foot
- 4 Slightly RAISE RIGHT foot (ankle height of left leg)
- 5 Pause
- MEASURE 2
- 1 STEP SIDEWARDS on the RIGHT foot to the right, almost
facing line of direction
- 2 STEP ACROSS in front and to the RIGHT on LEFT foot
- 3 STEP SIDEWARDS on the RIGHT foot
- 4 STEP ACROSS in front and to the RIGHT on LEFT foot
- 5 Start to SWING RIGHT foot around to front
- MEASURE 3
- 1 Continue to swing RIGHT foot around to the front
- 2 Swing the right foot to right side
- 3 STEP BACK on RIGHT foot
- 4 RAISE LEFT foot to height of right knee and about 5 inches
from the knee
- 5 Slightly bend RIGHT leg -- Pause
- MEASURE 4
- 1 STEP LEFT on LEFT foot
- 2 STEP ACROSS in front of left foot on RIGHT foot
- 3 STEP LEFT on LEFT foot
- 4 STEP on RIGHT foot next to left foot
- 5 Pause, raising LEFT foot slightly in front

VARIATIONS

In Measure 3, swing LEFT leg BEHIND right leg on count 4.

In Measure 4, step BEHIND instead of in front on count 2.

On the 4th count of each measure SQUAT.

In Measure 1 (count 1), raise LEFT leg so that knee is high (leg bent) and STEP on LEFT foot in PLACE (count 3).

In Measure 3 (count 1) raise RIGHT leg so that knee is high (leg bent) and STEP on RIGHT foot in PLACE (count 3).

John Pappas